



COMIX WORLD 81. October 1, 1977. Copyright Clay Geerdes, 915 Indian Rock Road, Berkeley, CA 94707. World Rights Reserved. Logo by Bob Vojtko. Subs: \$5 for 24. Back issues 50-80 for \$5.* You Virginians get to see and hear Bill Ward and Gil Elvgren at the National Pin-up Convention and Glamour Art Show, Howard Johnson's Motor Lodge, Hwy 1 & Interstate 495, Alexandria, Va, October 8&9, 1977, 11-6 ea day. Info from The Girl Whirl, Bx 7244, Washington, D. C. 20044. A trip back to the days of Ward and Petty, pre-feminist, pre-sexist, pre-isms in general.* I learned about these new ones, because they all feature the great Scott Shaw: DOPE COMIX (Krupp), WILD ANIMALS (Krupp), COMIC BOOKS ROT YOUR MIND COMIX (Pacific), SCOTT SHAW'S MONDO WEIRDO and SCOTT SHAW'S MONKEY TALES! Shaw thinks the industry is wising up that "super-powered beefcake boys aren't necessarily what people want to read." "As an artist caught between both 'worlds', it's more and more apparent that the distinction between underground and overground is becoming fuzzier and fuzzier." Scott says this because he's inking Hanna-Barbera stuff for Marvel and doing it in pretty much the same style he uses for You-All Gibbon in Quack 5.* Out of the depths of Helsinki, Finland, comes UUDEN AJAN AURA, a tabloid, which includes some really early stuff by R. Crumbista (circa 1960, pre-Fritz the Cat). Pekka Gronow has reprinted a lot of American stuff in his JYMY and HUUL over the past five years and it's usually re-colored on his covers so the difference is fantastic. Pekka's address is: Pietarinkatu 12A21, 00140 Helsinki 14/08, Finland.* R. Crumb's appearance with the Cheap Suit Serenaders at the San Mateo County Fairgrounds Antique & Collectors Revival over Labor day weekend (Sept 2-5) may have been it for the

musical cartoonist. The Suits played

Roy Rogers Hit With Pie

Fairfax, Va.

Police yesterday charged with disorderly conduct a 17-year-old boy who threw a pie in the face of cowboy actor Roy Rogers as Rogers was entertaining a crowd at a shopping center.

The incident occurred Tuesday and a police spokesman said the pie consisted of cottage cheese, oatmeal and some whipped cream.

Rogers, 65, was momentarily taken aback, but after Fairfax police stepped forward to apprehend the youth, he said: "Let me get a poke at him. I hope they stuff a Roy Rogers hamburger down his throat."

United Press



Poor artists around the world

GENEVA, Switzerland (AP) — The number of performing artists in many countries is shrinking under the onslaught of recorded entertainment, and employment conditions for those still working "generally give cause for concern," the International Labor Organization said.

An ILO report said that in West Germany, the number of performing musicians and singers dropped 40 per cent between 1950 and 1970 — from 48,500 to 29,500. French actors have decreased in number by 25 per cent in the last few years, the report said.

Performers already subject to seasonal demand and changing tastes have suffered in recent years as the public increasingly stays home to watch television or listen to radio or records, the report said.

The document, prepared for a joint ILO-UNESCO meeting, did not mention conditions in the United

States.

The study noted that about half the performers in Canada, France and Japan take outside jobs, often in teaching, clerical work or unskilled labor.

Not only are artists' pay rates lower than those of other workers, the report said, their income also is reduced by irregular employment and such problems as confront an author whose income from a book written over two years is taxed in one.

The study said that in Norway, most artists earn less than \$1,200 a year, one-fourth of the average starting rate for government service. In Canada, a performer's average income in 1971 was \$6,400 — the national mean income was \$6,900 — and modern dancers earned an average of \$2,500, below the Canadian pensioners' average of \$3,500.

Women Protest Album Art

By TODD EVERETT

An estimated 50 members of various women's activist groups gathered in a parking lot near the corner of Sunset Blvd. and Sweetzer yesterday to protest what they feel to be "the trivializing and gratuitous use of sex and violence against women" in record advertising and album art.

Prime targets are the Warner-Elektra-Atlantic group, cited for a particularly high incidence of such art, though specific product displayed included albums by Grand Funk (Capitol); the Ohio Players (Mercury); Ted Nugent and Walter Egan (CBS); Nelson Slater (RCA) and Johnny Guitar Watson (Fantasy).

The protest was held — coincidentally, according to participants — beneath a large billboard advertising Kiss' "Love Gun" album. Cover shows band standing above a number of writhing, submissive women.

Participating organizations included the National Organization of Women, Women Against Violence Against Women, and the Feminist Women's Health

Center. Protest, staged by artist Leslie Labowitz, took form of a theatrical presentation designed to attract tv cameras. Participants dressed in rooster costumes portrayed offending record company exes, driven up and down Sunset in a gold convertible limousine.

"Roosters" were picketed by women symbolic of protesting groups, paying them no attention until the women actively revolted, draping the mock exes in a paper banner.

Media coverage was fairly extensive, with camera crews from local NBC and CBS TV stations, KHJ, KCOP, KMEX, radio stations KHJ and KMET, a reporter for Israel Today and Daily Variety.

No W/E/A representatives were spotted among the onlookers. One observer from Casablanca, label for which Kiss records and which is headquartered near the protest site, kept to the background and observed that whole stunt might have been dreamed up by band's manager, Bill Aucoin.

It wasn't.

without him recently. Latest Article on Crumb's musical career appeared in BAM (9-77, p. 24). Those interested in the page, send me 50¢ and an SASE and I'll try to find it for you.* The latest artist to be inspired to new heights of graphic expression by the work of Charles G. Dodgson (Lewis Carroll) is Frank Brunner. His folio of drawings for ALICE IN WONDERLAND came out this summer. Nice soft erotic work.* Bill Sherman has written a cogent report on ugs and drawn R. Crumb in the desert on the cover. 50¢ & a 13-cent stamp from him, 608 E. Douglas, #2, Bloomington, IL 61701.* Elvis collectors will have to get L'ECHO DES SAVANES 32 for Benoit's drawing of The King leaning against a sign that says, Mystery Train. Two cliques of Elvis fans now. Those who consider him a saint, ever faithful to wife and child and not a taste of coke; the others who believe ELVIS: WHAT HAPPENED? and see the King as a human being who did all kinds of dope and balled lots of groupies and had some quirks that compared with the late Howard Hughes. Local fan club in Marin County shredded the paperback and sent it back to Ballantine. Eat print, guys. Well, folks, you ain't heard nothin' yet, as Al Jolsen said in The Jazz Singer. Wait until some of Elvis ex-girl friends start to talk now that he's passed on.* Infiltration. A copy of ZAP 4 in CHIC centerfold for October.* My typewriter's going out, gang. Someone send me a selectric so I can make the newsletter look good for you.* Getting your royalties these days? Fidel Castro once translated some American textbooks for his schools. A reporter asked him about the royalties. "We believe intellectual achievements are universal property," said Fidel.*

COMIX IN EUROPE: "The whole market functions differently in Europe. We hardly have any original comics movement. Most of the stuff is imported from American assembly lines. If there is indigenous material, it is more or less conceived with the album market in mind, even if sometimes published prior to that in a mag. This saps off much of the creative energy which would go into undergrounds in America. In France, the heavies, like Druillet (who, like Rick Griffin in the U. S., would have gone to ugs), migrate to classy-expensive albums at Dargaud. The same is true of neo-surrealists, satirists, and pasticheurs like Mandryka and Gotlib. The politicians (who would have been forced underground in the states) migrated to Charlie & ensue albums with "Bête et Machante." All of these artists should be considered underground. Same with guys like Guido Crepax or lasses like Bretecher. This leaves the actual underground with fan projects of mixed ability and contents (to put it very mildly). The situation differs in Sweden, Germany, and Denmark as there is neither an album nor comics tradition. Virtually everything is imported, and media censorship is very strict due to the still virulent aftermath of Wertham and company. We had our own, you better believe it, rabid as hell, which did not stop the American crud or some of the worse French and Italian stuff, but effectively prevented indigenous talent from reaching print in the comics medium. Add to this that producing one's own comic is three times the price of importing them and you can see why the moguls say no. Many of the better and more commercial artists with surrealist and political leanings in Germany collected around Pardon, a monthly satirical magazine with articles, fumetti, two-four page parodies, and some comics, usually short gag strips on political or social subjects. Some good funny stuff there, though it was spread pretty thin. In the wake of the student rebellion, at least one major Marxist (what we then called Marxist; we hardly knew how to spell 'Marx.') artist emerged, Gunther V. Meyesenburg. He did several comic books which are high

priced collector's items now. Political subjects, art-wise coming from pop-art (lichtensteiny) with the contents illustrating theses of Marcuse, Adorno, etc. One was called Jolly Boom and dealt with the alienation of a salesgirl and her growing awareness that she might just as well sell herself since she had become so much a part of the product. His Super-Mädchen was about a prostitute who became aware that there was more to her life than just selling herself. He did a pornographic book called Lucy's Book of Lust (under a pseudonym) in which he placed known politicians in sexual situations with the redheaded Lucy. Straus has this one banned. . . . Das Wirklich Neue Testament (The Real New Testament) came out as a 64 page color book and dealt in the pop-art style of Jodelle with Jesus' return to today and his embodiment of the guerrilla priest Torres ideas. From Germany recently, a good ug book called Love by a former lawyer and self-taught artist. Strong influence of Crumb, but far more didactic. 64pp, B/w, large format. He printed 3,000 privately, figuring Frankfurt University with 24,000 students would easily absorb the run, and went broke. He stopped drawing. He's a lawyer now, which tells you something about the situation over here. Matter of fact, the underground never really caught on, except with a couple of freaks. The heavy load you were carrying re violence, dope, and sex was a bit too far away from our own particular neuroses, and virtually all the better stuff here revolved around political subjects with a sprinkling of sex. For awhile Austria had a glossy youth magazine, Neue Freie Presse which ran strips that ug in content, 8-10 color pp per issue. Crumbsy stuff, but a couple of weirdoes too. Folded after a couple of years. Into politics and youth liberation. Had to be seen against the background of sexual repression in Austria to really be understood. Denmark mainly has fanzine ug-editions, most of them in the sex and violence tradition, some S. F., too. Some political message books, but no regular turn-out of ugs. Same in Sweden. There was a mag called Puss done by acknowledged Swedish artists like Rahmberg, Hillersberg, to try out their stuff before a larger audience." -Horst Schröder '77

During the days when Howard Hughes liked to fly around in one of his own planes, he carried a big, coffinlike box with him on his flights. "Hughes insisted it be unloaded at every stop, hauled to his room or wherever he might be staying, and reloaded on the plane the next day. . . . Then crazy rumors started. It was about the size of a coffin, wasn't it? Was he hauling a body around? Speculation grew until an employee of the Hughes Aircraft Company was unloading the plane one day. He decided to risk all, carefully removed the tape seals, and opened the box. It was filled with hundreds of comic books! The Old Man, wary as ever of ridicule, didn't want the word to get out that he enjoyed reading comic books before he dozed off." This, and lots of other Hughesiana is to be found in Richard Mathison's HIS WEIRD AND WANTON WAYS (Morrow, 1977). * Book 3 of The Adventures of Fat Freddy's Cat is out from Rip Off Press. 75¢. Small format like 1 and 2. A paperback book is due by Christmas. * Writers and cartoonists and photographers who freelance are frequently burned. The latest scam is for slick mags to print from submitted xeroxes of artwork and defy the artist to collect. As a business, it sucks. It took me 6 months to collect a kill fee from a new york sex slick, then they burned me for \$50 just to put me in my place. The mags sign contracts with writers/photos to pay on publication which means you ought to get a check in the mail when you see the mag on the stands. Ah, to be so naive again! Yours truly is owed over two grand by various mags from Chicago to L. A. The mags get away with their rip-offs and delays because there are always new writers coming along with material. A rock writer once wrote me about getting together a union or association of writers, but nothing came of it. How could it? We're scattered all over the world and our interests are too varied for us to cooperate. Look at the UCWA, the United Cartoon Workers of America. You see the logo on some of the ugs, but the organization has no punch. Cartoonists all belong to small cliques and can't agree on anything in common. Alone, publishers can pay us whatever and whenever they please.

C.G



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